

# BEAUTIFUL paneled WALLS

OF

## GENUINE WHITE PINE



IDAHO WHITE PINE

an ideal wood for  
Knotty Pine Paneling





Eighteenth Century Pine paneled room brought from Stanwick Park, Yorkshire, England, and permanently exhibited at The Minneapolis Institute of Arts.



25

*"Wood is the most humanly intimate of all building materials. Man loves his association with it; likes to feel it under his hand; sympathetic to his touch and to his eye."*

## WHITE PINE—THE ORIGINAL PINE PANELING WOOD

A foreword by MARGARET GOODIN FRITSCH, *Architect*

Man's earliest use of wood began with tree forms, like saplings and twigs which were woven into shelters, baskets and other articles. With the development of tools for woodworking, logs were hewn into planks for larger and more substantial structures. It was at this period that man utilized the valuable properties of wood to line interiors with it in place of mud as a protection from wind and weather. The art reached a high degree of perfection during the American Colonial period and many examples of the craftsman's skill at that time still are in evidence in the older homes of New England. The appreciation of fine woodwork for interiors of homes prevails today as it did over two hundred years ago.

From the informal pine-boarded fireplace wall of the simple cottage to the dignified paneled room of the industrial magnate's office, Knotty White Pine ranges in all its wealth and beauty of color, texture, and workability. For the cozy fireside, the intimate library, the restful dining room, the boy's room with built-in "ship's bunk", bookcases and desk, White Pine provides a happy combination of beauty and economy. From the very earliest days of our Pilgrim fathers to this day, White Pine has made its place, both as a structural wood and as a finishing material.

### Early Use

During the horrible winter of that first year in the new land, White Pine from vast stands of nearby virgin timber stood the settlers in good stead. Its ease of working, its insulating qualities and its adaptability to the needs of the region made White Pine at once the wood to be used in the first New England homes. The first houses were meager cabins built of unbarked logs, hurriedly pegged together. Working with limbs and fingers frozen stiff by the unaccustomed rigorous climate, the Colonists chinked up their rude log houses and settled down to last out the winter.

But the mud-chinking did not prove sufficient for keeping out the cold. So hand-hewn boarding was applied to the interiors, and this necessity brought out the first use of Pine boards as interior finish. As the colonists expanded from one-room cabins to full-sized houses, they retained Pine paneling as a feature of building and design because it had proven so beautiful and practical for interior walls.

Interesting methods of joining the boards were developed. The first examples of Pine paneling utilized wide boards neatly joined with a flush joint. The

following years brought out the "V" joint and the beaded joint. Later, as tools were developed for more intricate cutting, moulded battens were used with the White Pine boards. A natural darkening to rich, warm hues resulted when the unfinished wood was allowed to mellow with the fumes from meats barbecuing on the spit, and with the smoke from the wide, open fireplaces about which the early pioneer life centered. The sincerity and simplicity of the lives of the colonists mirrored in the rows of copper kitchenware lining the walls near the fireplace became further reflected in the friendly White Pine panels. The rich dullness of pewter added to the softness, so in contrast to the rigor of the lives of those who dwelt therein. From those early days to this, White Pine due to its properties of sturdiness and adaptability has withstood the ravages of time, weather and wear. With the growth of our country came the aging of our early houses, and those interiors are copied today in traditional architecture.

Although building necessarily halted during the Revolutionary period, many fine examples of Pine boarding may be found in the forts and other defenses of that period. The paneling in this instance was utilized in making hospital wards weathertight.

### Later Use

The years that followed the Revolution, however, were marked with prosperity, giving the Colonists, now a full-fledged nation, leisure to enjoy fine living, which in turn gave rise to culture and the building of fine homes and fine furniture.

With this prosperity came an influx of skilled workmen from the Old World. The Colonial builder-architect now had trained craftsmen at his command and tools with which he could develop interesting shapes in mouldings, mantels, cornices, cupboards, and other appurtenances to the more pretentious dwellings, which were built as the Colonists prospered. Pine boards were selected and applied more carefully to obtain interesting arrangements of the knots. Also, for certain other effects in paneling a more careful selection was made of those Pine boards which were free from knots.

With the larger houses came a more formal treatment of the principal rooms, the use of raised paneling, dadoes, wainscoting, moulded architraves, and special mantels with rich decorative effects. In many instances beamed ceilings and pegged floors were used in the lesser rooms, retaining the informal treatment of boards and battens. Frequently, the mansions of this period





**IDAHO WHITE PINE** — (1) Bookcase corner of living room in Meadville, Penna., home, E. A. & E. S. Phillips, Archs.; (2) Interesting alcove which expresses cordiality and comfort, R. C. Kilborn, Arch.; (3) Ysel, Inc., Decorators, planned this interesting living room, Locust Valley, Long Island.



had ballrooms and state dining rooms which depended entirely upon the soft Pine paneling and pleasing fireplace motifs for their beauty, as the furnishings of these rooms were scanty. In other instances the friendly effect of White Pine paneling was accentuated by Pine furniture of Chippendale, Sheraton, Duncan Phyfe, or Hepplewhite design.

Among the skilled workmen coming to this country at this time in search of greener pastures were many furniture-architects, originators of fine furnishings in England. Curiously enough, these same furnishing-delineators became the home-designers of that early day. The influence of their designing techniques has made a decided mark in the history of our traditional architecture . . . intricate carvings, minute detail, and evident ignorance of the architectural orders being the stamp of their work. These builders were establishing a precedent and utilized White Pine in their lavishly designed cornices, architraves, columns, and ornamentation. As this work was all done by hand, White Pine's workability undoubtedly had its influence on these prolific designers. From the "White Pine Monograph Series" comes a quotation describing the typical early American house of this design: "The Early American house was in nine cases out of ten a square, box-like structure of clapboards or plain shingles with a decorative doorway and an ornamental cornice as the sole relieving feature of a design otherwise simple to the point of meagerness."

A great influence of the use of White Pine boards as panels in interior finish was the employment by wealthy ship-owners and sea captains of their ship's carpenters in building their own homes. The cruiser-compactness and the plain-battened panels, beveled at the openings, are indicative of this design. These carpenters, so familiar with wood panels for interior finish in their ships, where plastering was not practical, continued to use Pine boards for interior wall covering in their ship-masters' homes. Neat, trim and simple, the salty tone of the unfinished White Pine panels left the dweller reminiscing of the sea.

#### **Influence of Machinery**

With the coming of the railroad, the factories, and the turn to industry, the flair for fine finish of lasting quality continued. The Pine mouldings, batten-strips, and even, doors, jambs and casings were all now turned out by machinery. In this period heavy relief mouldings adorned the doorways, fireplaces, and cornices. Carved woods for decorations, floral and fruit forms were even designed around the knotty imperfections,

just as the Chinese design flower forms of cull jade, capitalizing on that imperfect part of the stone to obtain most interesting form, texture and color. These carved pieces formed over-mantel decorations, drawer-pulls and the like. The grain of White Pine shows just enough. Its beauty is of a kind that man cannot duplicate. And one never tires of it.

The interiors of the White Pine-built houses of this period have mellowed through the years, and have become invaluable works of art. Adapting White Pine to their requirements, the builders of this period were able to immortalize the life and times of the people and the history of their courageous forefathers in their hand carved and machine ornaments and details.

#### **White Pine in Modern Use**

"Naive" is the word for White Pine. It is too friendly a finishing wood to be called an aristocratic material. The varying knots, its subdued grain and soft texture leave no feeling of aloofness. Nowhere can be found a better finish for an environment of business-like cordiality, of honest security, of restful solitude than in the Knotty White Pine. It is used in the offices of huge financial institutions to instill a feeling of honesty and confidence. We find the soft, friendly effect of White Pine in hospitals and schools. It aids in softening sounds. And what is more conducive to thought than the boarded nook of some congenial Pine paneled library?

As an interior finish, unfinished White Pine deepens in color with the years. The cinnamon brown and pumpkin red mellowing of the early interiors is reproduced today with variations of natural, golden, and coffee brown. Manufacturers of stains have labored long, and with some success, to develop for the modern architect and home owner a one-coat stain that will satisfactorily reproduce the aged effect in Pine that occurs after years of mellowing in the sunlight.

The beautiful and permanent finishes so easily obtained with the use of this satiny surfaced, fine-textured wood and its workability make it highly desirable. In our day we still turn to the traditional and design many of our finest homes in the old manner. We incorporate within our houses, whether of wood, brick, concrete or stone, interiors reminiscent of those of our forefathers, using the self-same material and obtaining the same effect. Today White Pine is a successful background for modern living. From a purely utilitarian beginning to a lasting decorative feature, White Pine marches triumphantly down through the architectural history of our country.





**IDAHO WHITE PINE** — (1) Living room at Southampton, Long Island, C. W. Short and Stanley Mathews, Archs.; (2) Hall in Bel Air, Calif., home, Roland E. Coate, Arch.; (3) Raised paneled room, pleasingly furnished; (4) Interesting living room in Pullman, Wash., Smith and Weller, Archs.; (5) Sterling grade was used on walls of this bedroom; (6) Raised panels in living room of home in New Rochelle, N. Y., Bradley Delehanty, Arch.; (7) Shaded finish in a Portland, Ore., home, W. F. Higgins, Arch., Arnold J. Wake, Decorator; (8) Natural-toned walls, St. Paul, Minn.; (9) Hall in a New Jersey home, Kenneth W. Dalzell, Arch.



## THE SUITABILITY OF IDAHO WHITE PINE FOR PANELING

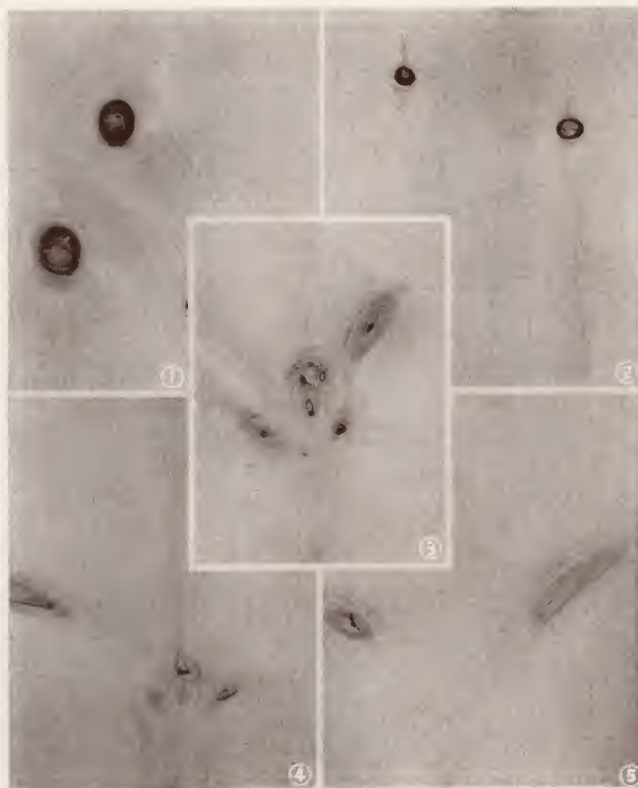
In considering a wood for knotty paneling, its suitability for this purpose is of prime importance. The very mention of knotty paneling naturally suggests the use of White Pine, as it is the kind used by the early Colonists, who first employed knotty wood for interiors in America. Imitations of Pine grain and knots, by photographic means or otherwise, simply lack the beauty, depth and character of real Pine boards. There are many woods, both hard and soft, in commercial use today, but very few possess all the essential qualities that make them suitable for knotty paneling. Of these few, one ranks exceedingly high for this form of interior wall treatment. It is Idaho White Pine.

This wood is a genuine White Pine — America's traditional paneling wood, which for generations has been considered one of the choicest softwoods on the market for building construction. It combines all the properties and characteristics so necessary for its use in knotty paneling. The decorative effect which may be desired depends on one's personal choice as to the frequency, size and shape of the knots. From this standpoint Idaho White Pine offers a wide selection, for it has small knots, characteristically well distributed over the boards. This is due to the fact that Idaho White Pine trees are found in dense stands and ordinarily do not grow to huge size.

Pleasing knot arrangements are easily obtainable in Idaho White Pine boards. The intergrown knots are dark reddish brown in appearance, somewhat lighter in the center, and frequently shading to a purplish overtone on the outer edge. For paneling they are particularly important as they arouse more than ordinary interest. These intergrown knots never loosen and are as solid as the surrounding wood. They are usually described as round, oval, branch and spike. Their appearance in a board is shown in the accompanying illustration. Some of the knots check slightly in the center but this simply adds beauty and natural charm to the paneled walls. Beeswax is recommended to fill the checked knots after the stain is applied. Frequently the area around the knots suggests an interesting halo-like appearance blending off in a definite sheen to the delicately subdued grain of this light colored wood. A faint dimpling creating a rippled effect is often found, adding to the numerous characteristics which give this genuine White Pine such a distinctive and regal appearance.

Idaho White Pine is characterized by its unusually uniform, soft texture, straight grain and even color. There is little contrast between the springwood and summerwood. These important properties classify it as a wood that works easily, glues well and insures high quality workmanship because it is so dependable and satisfactory.

Knotty Pine paneling is most frequently carried out in random widths, varying from 6 to 12 inches and sur-



IDAHO WHITE PINE — (1) Red or intergrown knots; (2) Encased black knots; (3) Knot cluster; (4) Spike knot extending to edge of board; (5) Branch knots.

faced to a thickness of 25/32 inch and 3/8 inch scant of nominal width. Many popular and authentic patterns are available for installations of vertical boarding or sheathing. Some designs are suitable for horizontal boarding. Knotty Pine window trim and doors always should be specified so they will harmonize with the beauty and richness of the Knotty Pine walls. Even furniture made of Knotty Pine helps to carry out the Early American atmosphere in the furnishings. It is well to make certain that only one kind of Pine is used for paneling a room.

Idaho White Pine, since it is a wood of very low density, has correspondingly high insulating properties and its use for paneling will make for more uniform temperatures and greater comfort. Furthermore, the acoustical properties of Idaho White Pine add materially to the restfulness of a room paneled with that wood. All stock is carefully seasoned for paneling and other interior uses. It stains easily to soft shades of red-browns, tans and yellows. Color is a matter of individual taste but for knotty paneling the popular treatment is to have the wood approximately the color unfinished Pine acquires on long exposure to the air. The richness of these shades becomes even more beautiful as the wood mellows with age.





**IDAHO WHITE PINE** — (1) Raised paneling in entrance hall of New York residence; (2) A fitting background for fine china and silverware, Chappaqua, N. Y., J. Blair Muller, Arch.; (3) Living room at Hope Ranch, Santa Barbara, Calif., Chester L. Carjola, Arch.; (4) Horizontal boarding in a study made by remodeling an open porch, Minneapolis, Minn., Rollin C. Chapin, Arch.; (5) Library fireplace in a Pasadena residence, Donald D. McMurray, Arch.; (6) Living room in a Minneapolis home designed by Howard B. Gilman, Arch.



The initial cost of knotty paneling need not be expensive and when one considers it finishes and partly furnishes a room at the same time, it is within reach of the average home owner. It is ever practical and always attractive and when once installed, all future decorating expense is over once and for all.

The light, clean and cheerful color of Idaho White Pine harmonizes with the soft brown stains customarily used on Pine paneling. With the revival of Early American styles and for horizontal effects in modern design Idaho White Pine has become increasingly popular for knotty finish. It is such a friendly, homey and livable wood. It imparts a warmth and character to a room that grows in beauty and charm as the years roll by.

## WHERE TO USE KNOTTY PINE

### In Cabins and Shore Cottages

Living room.  
Bedrooms.  
Kitchen.

### In Residences

Living room—fireplace wall and around built-in bookcases.  
—entire room.  
Entrance hall and staircase paneling.  
Dining room, including china cabinet.  
Boy's bedroom — built-in bunk and closets.  
Basement rumpus room or den.  
Library.  
Kitchen — trim and built-in fixtures.

### In Public Buildings, Stores and Commercial Rooms

Display window backwalls.  
Show rooms.  
Book store alcoves.  
Barber shops and beauty salons.  
Hotel lobbies.  
Cocktail bars and tap rooms.  
Restaurants.  
Executive offices and directors' rooms.  
Lounges and rest rooms.  
Reception rooms in professional offices.  
Auditoriums and dance halls.  
Clubs and community centers.  
Public buildings — libraries, legislative and court rooms.  
Schools and theaters.

## GRADE-TYPES OF IDAHO WHITE PINE FOR KNOTTY PINE WALLS

Idaho White Pine offers the user a wide assortment of knotted boards of decorative value. In most cases, the specifier has a particular type in mind or wants to reach rather definite conclusions in this direction before ordering the material. Because of the variation of individual preferences, no established rules exist as the basis for purchase and it is always advisable to state rather clearly the essential features that are expected to be found in the stock that will be furnished. One requirement always should be included — namely, that "all knots shall be sound and intergrown." The boards also should be dry enough for interior finish use.

To guide the reader in the specification of material for Knotty Pine walls, there are shown herewith several examples of the principal grade-types of Idaho White Pine boards commonly chosen for different kinds of Knotty Pine installations. They are illustrated as four types on pages 8 and 9.

**Type A**—Rather sparing use of knotted material, carefully selected from the regular Colonial and Choice grades of Idaho White Pine for uniformity of color, grain and kind of knots. The latter ordinarily are all of small size, seldom over  $1\frac{1}{4}$  inches in diameter, usually less; and well distributed over the face of the board, but not often on the edges. The surfacing around the knots is smooth. This type is most often preferred for the finest paneled work, usually assembled into raised or flat panels of large size.

**Type B**—Not greatly different from Type A, except that the requirements are enough less exacting to permit the purchase of the regular Colonial grade. Because of careful segregation at the sawmill, this material is of

somewhat better than average stock in general use for paneling. This type, however, is quite popular.

**Type C**—The greatest number of installations, perhaps, are of boards selected from the regular Sterling grade of Idaho White Pine. The round knots are usually  $2\frac{1}{2}$  inches or less in diameter; some pieces may contain branch knots which measure as much as four inches the long way. The margins of the knots are not always as smooth as in the preceding instances, but when the paneling is stained, the many highlights which are produced are a delight to the eye. Some of the knots have slightly checked centers and this feature often is utilized to bring out antique effects in the paneling.

**Type D**—While the illustration shows stock which runs much better than the average that can be successfully used in lowest cost installations, as in basement recreation rooms or interiors of summer cottages and cabins, it shows quite clearly in a few boards at the left of the picture how large branch knots and spike knots can be used in an attractive living room job. These can be selected from Standard and Utility grades. For especially emphasized rustic effects, even large "mule-eared" knots and pieces with surface checks as would be selected from Utility and Industrial grades fit the surroundings so well that they are used in some instances. Selection of the coarsest stock in this type is motivated largely because of the economies that can be effected. Sometimes, however, the choice is determined by the decorative qualities of these boards. It is true that one can explore untiringly with the eye this field of weird shapes and freaks of nature until each knot almost occupies a place in the owner's household.





**IDAHO WHITE PINE** — (upper) Type A and (lower) Type B, described on page 7. (upper) Paneled room in New York City residence, Cowtan & Tout, Decorators; (lower) Dining room in home at East Orange, N. J., William Martin Pareis, Arch.





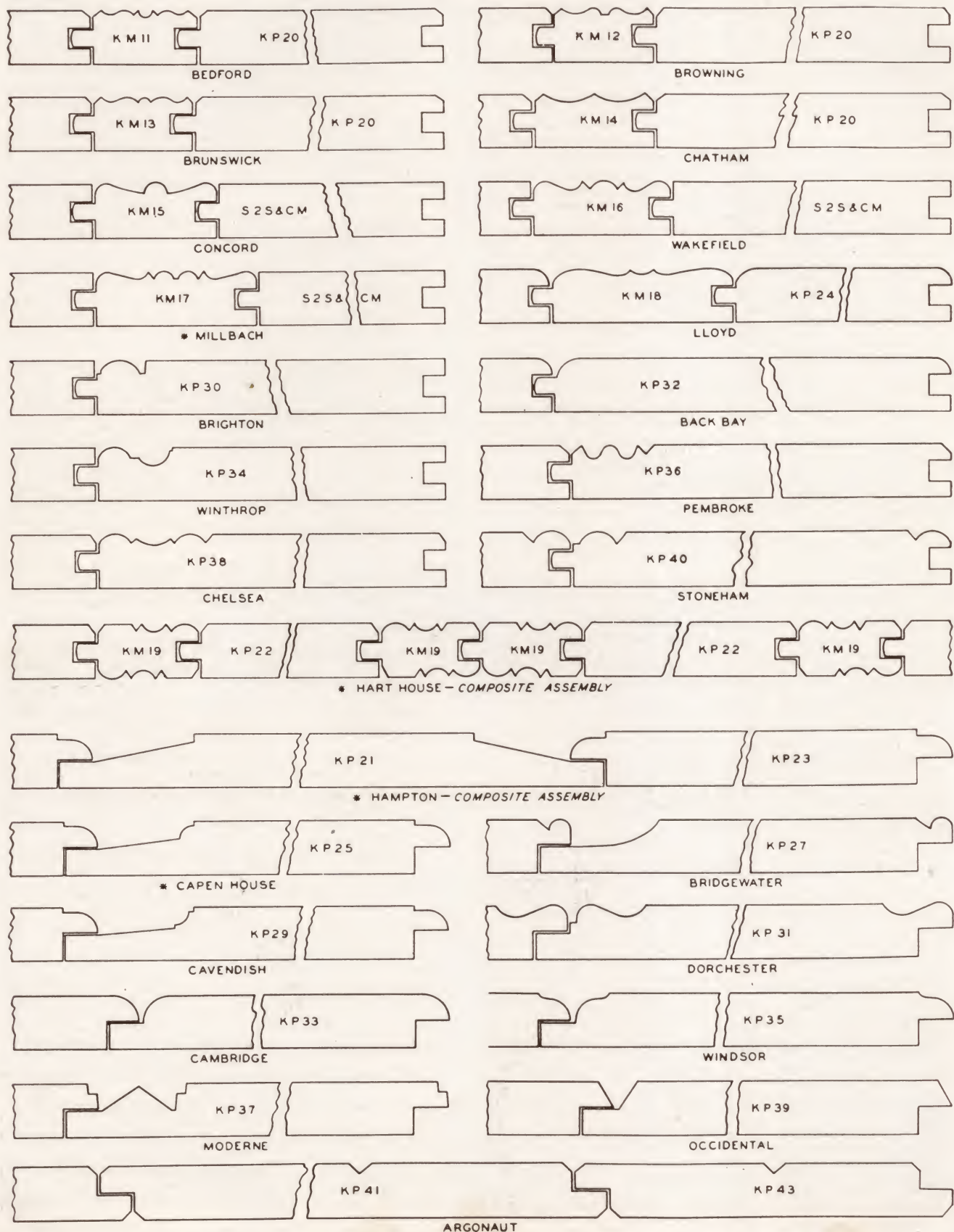
**IDAHO WHITE PINE** — (upper) Type C and (lower) Type D, described on page 7. (upper) Sterling grade used here in residence at St. Paul, Minn., Wm. M. Ingemann, Arch.; (lower) Attractive installation in Meadville, Penna., designed by E. A. & E. S. Phillips, Archs.



# ONE-HALF FULL SIZE DETAILS OF PINE PANELING PATTERNS

Recommended by Western Pine Association, Portland, Oregon

★—Adapted from authentic designs in Early American rooms.



A black and white print showing all of above patterns full size may be purchased from the Western Pine Association for 25c.



## TREATMENTS FOR FINISHING KNOTTY PINE WALLS

It is always advisable before staining Pine Paneling to test the stain for color on a sample of the wood in large enough size, say two or three feet long, to permit one to judge its appearance. Even a small stained sample is better than none because so much of the appreciation of the woodwork will depend on the final color and how the staining is done.

Many persons prefer to have stains mixed at the job by the decorator. The greatest number, probably, use ready-mixed stains offered by reliable manufacturers. In still other cases, the wood is left unfinished except for a protective coating of shellac and wax. It darkens with the passing of time. The soft glow of century old pine, still to be found in many of the old homes in New England, came as a result of slow oxidation of the surface wood fibers on exposure over a long period to air and sunlight. In other words, it was a sun-tanning process or chemical change in the wood, since the pine walls in these early dwellings were seldom, if ever, given a finishing treatment unless the walls were to be painted or enameled.

Today, however, it is the usual desire to achieve this beautifully weathered effect in Knotty Pine in shorter time. Consequently, some form of staining, with or without the addition of pigments, is ordinarily resorted to. It is accomplished, chiefly, in one of three ways — with (1) oil stains, (2) acid stains or (3) pigments mixed in liquid wax. Whenever pigments are used, it is preferable to choose those which are transparent, for opaque pigments have a tendency to produce a "muddy" appearance even to the point of hiding some of the natural beauty of the unfinished wood. Very dark pigments, too, lessen the chance of utilizing this beauty. Some shade of brown is considered best for most installations, and when properly done, the woodwork forms a beautiful background for furnishings.

### Staining Procedure

As a means of assisting persons who are confronted with the problem of staining Pine, there are listed below several formulas of proven value. In addition, there are given several ready-mixed stains that can be recommended.

The listed formulas are only suggestive and anyone who plans to undertake the work himself should know pretty well beforehand just how the staining should be done. The safest procedure is to select for the work a decorator who has had experience in finishing the Western Pines and discuss your ideas with him.

The first step in finishing, of course, is to see that the wood is sandpapered smooth and clean before applying any stain. Always sandpaper **with** the grain. Machine sanding of paneling should be done on a **belt** sander. Drum sanders leave wavy lines that mar the beauty of the finish.

Apply the stain with a clean, soft hair brush. Allow an oil stain twenty-four hours to dry. Then apply one coat of white shellac and when dry, sand lightly. Follow this with wax or varnish. If the latter is used it may be rubbed to a dull finish with powdered pumice stone and oil. When acid stains are used, the paneling should first be washed down with a cloth, using water which contains a small amount of ammonia, vinegar or mild washing soda to raise the grain. When dry, rub the surface smooth with steel wool. Apply plenty of acid stain and allow it twelve hours to dry. Two coats of dull finish lacquer, the last coat buffed with steel wool, next may be applied or it may be waxed. Many prefer beeswax to oil putty when nail holes are to be filled, although nailing should be concealed when possible. As in other types of trim, the stain should be applied, whenever practicable, before paneling is erected, the stain being carried onto the edges of the boards and face side of the tongue or lap. This safeguards against the exposure of unstained wood should any side shrinkage occur after installation.

The color of Knotty Pine improves with age. It will remain beautiful indefinitely, seldom requiring more than an occasional coat of wax which can be applied at any time at very little expense.

### Wood Ceiling Treatments

- A — Natural wood, shellacked and waxed, or varnished.
- B — Thinned white or ivory paint, antiques by applying an over-coat of brown, wiped off while wet.
- C — Whitewash.
- D — Stained slightly to buff or tan.

### Wall Treatments Mixed at the Job

- 1 — **Pumpkin (clear red) brown.** Burnt sienna (largely) with trace of ultramarine blue, mixed in boiled linseed oil thinned with turpentine, and trace of Japan dryer. Follow with thin white shellac. Sand between coats and wax. Very popular shade. Susceptible to wide variation in color depending on proportion of pigments.

- 2 — **Honey (yellow) brown.** Same as previous formula with addition of more ultramarine blue.
- 3 — **Antique tawny brown.** Light oak stain followed by a very thin coat of flat gray paint wiped off while wet. Finish in the usual way with wax. Attractive with blue and yellow furnishings.
- 4 — **Amber brown.** Sponge with water containing ammonia and when dry, sandpaper to smooth the raised grain. Apply one coat of dealwood acid stain to boards before paneling is erected. Cover the knots with white shellac. Not too heavy. When dry, brush white lead paint thinned with turpentine over the knots and wipe off thoroughly before it dries. This grays the knots somewhat and softens their appearance. Shellac entire wall afterwards and polish with good grade wax.
- 5 — **Light red brown.** Van Dyke brown with trace of ultramarine blue and Japan dryer in boiled linseed oil. Shellac and wax. Sand lightly with fine sandpaper before and after shellacking.
- 6 — **Golden brown.** Golden oak oil stain mixed with trace of white lead paint and clear varnish.
- 7 — **Light brown.** First apply coat of glue size. Follow with thin coat of white lead paint, then with Colonial maple oil stain, allowing time for drying between each coat. Finish with wax.
- 8 — **Rich yellow brown.** For fine built-up panel jobs. Spray with Grand Rapids Wood-Finish Lacquer shading stain No. 8. Sand and apply one coat of Clear Sealer. Next, glaze with Grand Rapids glazing stain No. 221. Follow with two coats of Flat Lacquer, final coat rubbed down with powdered pumice. Then wax. Very durable finish. Additional highlights can be produced by wiping off stain around most interesting knots while stain is wet and when dry, by sandpapering lightly with coarse paper along ridges of the pattern.
- 9 — **White with knots showing through.** Cover entire surface with two coats of rather heavy white lead and oil. Buff each coat lightly with steel wool gauze. Amount rubbed off knots a matter of individual preference. Apply one coat of water clear wax over entire area and polish. Especially popular in hot climates.

### Ready-Mixed Stains

The following stains are known to be good. There doubtless are many others. Most of the companies have issued folders on applying their stains.

**American Crayon Co., 1706 Hayes Ave., Sandusky, Ohio.**

- No. 50 Dark Oak Permatite oil stain.
- No. 80 Golden Oak Permatite oil stain.

**Berry Brothers, 211 Leib St., Detroit Mich.**

- No. 500 Berrycraft Old Pine acid stain.

**Colonial Stain Co., 157 Federal St., Boston, Mass.**

- Plymouth acid stain (lightest).
- Salem acid stain (honey color).
- Concord acid stain (coffee color).

**W. P. Fuller & Co., 301 Mission St., San Francisco, Calif.**

- No. 1950 Light Oak oil stain.
- No. 1951 Dark Oak oil stain.
- No. 1978 Quinault driftwood oil stain. Used singly or mixed with oak stain and thinned with turpentine.

**The Marietta Paint & Color Co., Marietta, Ohio.**

- No. 100 Old Pine Unitone stain.
- No. 5464 Old Pine acid stain.
- No. 5273 Early American acid stain.

**Minwax Company, Inc., 11 West 42nd St., New York City.**

- No. 222 Colonial Pine quick drying flat finish and No. 209 Natural — Mixed  $\frac{1}{2}$  &  $\frac{1}{2}$ .
- Nos. 222 and 211 Light Oak quick drying flat finish — Mixed  $\frac{1}{2}$  &  $\frac{1}{2}$ .

**Murphy Varnish Co., 224 McWhorter St., Newark, N. J.**

- Knotty Pine Permanent Brushing stain.
- Oak Permanent Brushing stain (reduced equal parts with stain reducer).

**Pittsburgh Plate Glass Co. (Paint & Varnish Division), 235 E. Pittsburgh Ave., Milwaukee, Wis.**

- PF2617 Antique Knotty Pine special oil stain.
- VB3255 Early American oil stain.

**Pratt & Lambert, Inc., 320 W. 26th St., Chicago, Ill.**

- No. 15B-28F Old Pine acid stain.
- No. 962C-LD Dealwood acid stain, followed by "61" Lacquer Dull Finish.

**The Sherwin-Williams Co., 101 Prospect Ave., N. W., Cleveland, Ohio.**

- Maple Woodcraft oil stain (reduced equal parts).
- Golden Oak and Moss Green Woodcraft oil stains mixed and reduced equal parts with stain reducer.



## INSTALLATION SUGGESTIONS

By all means, the room should approximate its final condition of dryness before the paneling is installed. Partly dried plaster can raise havoc with an otherwise good job. The stock should be properly conditioned like other interior woodwork, and securely nailed.

Before applying vertical Pine boarding, make sure of the proper placing of nailing blocks and furring strips. Two-by-fours should be cut and fitted horizontally between each stud. There should be four rows of these blocks, one each at cornice and base and the other two equally divided between.

Both when nailing and when staining, particular care should be given to the wall areas which are at eye levels, say from three to six feet from the floor, as this is the part of the wall most frequently seen.

The selection of appropriate cornice and base mouldings will depend on the design of the paneling. Stock patterns of

mouldings can be used in most instances. Vertical Pine boarding or sheathing, extending from base to cornice, is jointed in one of several ways. The most successful methods which eliminate flush joints are by using (1) a furred base and frieze, (2) base and cornice which are thicker than the paneling boards or (3) a fillet at the base and at the cornice. Paneling boards which are moulded at edges should be placed **on** the base boards rather than have base moulds applied to the surface of the paneling. The latter kind are dust catchers at the paneling joints. Suitable combinations are — (1) square-edged cornice, like Stock Patterns Nos. 8397 or 8722 with No. 8309 as base and No. 8422 shoe moulding; (2) No. 8010 crown moulding on No. 8643, and for base Nos. 8309 and 8422; (3) No. 7039 sprung cove and No. 7261 picture mouldings for cornice and Nos. 7434 and 7073 for base; (4) Pattern No. 7150 for fillets, above and below vertical boarding.



**IDAHO WHITE PINE** — (1) Wall, door and floor in residence of Architect Lawrence Moore at Wilton, Conn., Evans, Moore and Woodbridge, Archs.; (2) In a Pasadena, Calif., residence, Donald D. McMurray, Arch.; (3) Paneling finished a rich brown color, St. Paul, Minn., Wm. M. Ingemann, Arch.



## HARMONIOUS COLORS FOR FURNISHINGS IN KNOTTY PINE ROOMS

Color schemes never have been more flexible, informal or susceptible to greater selection according to one's choice than they are today. Even the simplest article can be used for decorating if it has color and blends with the general plan. The job calls for originality and courage and the treatment must be new and fresh — not dull and antiquated. Manufacturers and designers have extended themselves to meet the demand for new tones, new fabrics and new combinations.

With this new freedom in color, one may wonder how to handle the interior decorating problem in Knotty Pine rooms. Whether a Knotty Pine room is to be furnished in keeping with the Early American period or the modern style, it does not mean the throwing out of heirlooms or one's present comfortable possessions. To the contrary, an appealing arrangement often can be built around them. Fortunately, in Knotty Pine rooms, the interior decorations may be either elaborate or simple and inexpensive, yet attractive and in good taste.

A large number of color arrangements for furnishings are possible. Interior decorators and dealers in furniture and furnishings can be counted on for good, sound advice and help. The information given here is submitted simply as a guide to persons who are confronted with the problem of furnishing their room or rooms of Knotty Pine. Consultation with local concerns dealing in these matters is strongly advised.

In general, some shade of brown is most effective, the most popular and the most authentic for Knotty Pine walls. These may be of honey color, amber, pumpkin red, cinnamon, smoky brown or intermediate tones. Warm, rich colors generally have greater appeal than the colder colors and are more restful and pleasing to live with. Ceilings are usually tinted pale brown, cream or antique white. With brown-toned walls — brilliant reds, jade and hunter's greens are appropriate complimentary colors. Sometimes a touch of red in a picture is all that is needed. In other instances, the associated colors should be more evident. Deep yellows and turquoise blue often are effective. There always should be a good balance between figured pieces and articles of a single color-tone. Nothing quite takes the place of oriental rugs in the decorative scheme when the treatment requires their use. On the other hand, much the same effect of intricate design and color may be produced through the proper choice of upholstered furniture and draperies. Subjects for pictures frequently are portraits in bold color, fox-hunting scenes, birds in flight, reproductions of early maps, and old-world streets and buildings, ships, sea and landscapes. Pottery, too, and china have their place in adding color and beautiful design.

### Suggested Color Schemes

In the examples that follow there are listed the actual experiences of others in decorating rooms of Knotty Pine.

1. **Week-end cottage.** Dark rock fireplace. Pine walls stained to a clear, reddish brown. Draperies of natural monk's cloth suspended from stained wooden rings on end-ornamented Pine poles. Sapling hickory furniture with pads of gayly colored chintz. Hooked rugs. Plain green china in the cabinet at one end. Pictures of ships, mallards on the wing, an old map, a favorite hunting dog.

2. **Living room.** Pine walls a clear nut-brown. Dark linen draperies, antique white curtain poles. Moss green rug, plain center with design in diagonally opposite corners. Waffle cloth slipcovers on overstuffed chairs — one green, same color as rug; two brown and white covers. Studio davenport covered in same brown and white. Coffee table — brown top, white base and legs. Yellow Bauer pottery, low flower bowls. Bright yellow magazine basket.

3. **Kitchen.** Light brown Knotty Pine trim and built-in cupboards, yellow painted walls and sink, green linoleum, white chairs and pottery dishes of green, orange and yellow.

4. **Den.** Red leather davenport and chairs. Small Navajo rugs in this cozy room of Knotty Pine, finished in golden brown. Fox-hunting scene over fireplace, and several silhouettes of historical figures.

5. **Living room.** The mellowed brown of old Pine is repeated in the tones of a hand-braided rug, through which runs a stripe of deep blue. Chintz with the same colors used at the windows and in the covering of a wing-back chair by the fireplace. Green bottle lamps with shades of a lighter green.

6. **Mountain cabin.** Log-siding walls, with end walls and exposed roof-boards of Knotty Pine. It is furnished in true

Scandinavian style with characteristic peasant colors of blue, yellow, green and red. Bright colored, stenciled border designs around the windows and at junction of log walls and Knotty Pine. Swedish textiles, including a red checked table cloth. Gay colored, striped awning material for upholstery and window curtains. Bedspreads of tomato red monk's cloth. Braided and rag rugs. Imported homespun for draw curtains on built-in, double-deck bunks.

7. **Dining room.** Knotty Pine room of French Provincial type with paneled effect finished in tawny brown, effective curtains of blue toile de Jouy on a light ground over gold colored, rayon glass curtains. Chairs with seat and back covers in true Provincial style with same pattern and color of curtains. Clear yellow pottery candlesticks and bowl on serving table and French commode. Light shade of beige taupe in rug. Louis XV furniture.

8. **Living room.** Hangings and upholstery in copper-toned linen. The orange, yellow and green of its pattern are repeated in the hooked rugs, and form a pleasing contrast to the walls of Knotty Pine.

9. **Recreation room.** Hunting scenes and prints of racing horses give the Knotty Pine walls a sporting air. Blue and white Staffordshire on Chinese red shelves lend additional color. Early American maple furniture.

10. **Living room.** Blue-green glazed chintz with a trailing design of yellow, coral and deep blue flowers is used to make the curtains, which hang from under the cornice to the floor. They are simply made with pinch plaits and a French heading and bound with a flat tape of blue-green and yellow woven cotton. This soft colored chintz gives the right accent for the honey brown Knotty Pine paneling.

11. **Library.** Knotty Pine has been artificially aged and darkened with acid stain, no pigments. A terra-cotta color is the painted background of the open bookcases. Caucasian oriental scatter rugs.

12. **Dining room.** Fireplace wall is paneled in Knotty Pine. Other walls are covered with old Chinese paper in celadon green and whites forming an effective contrast to the plain carpet and hangings. Curtains are oyster white, silk serge; carpet, taupe color. Table and chairs of maple.

13. **Game or "rumpus" room.** Adzed beam ceilings and random width boards of Knotty Pine gayly decorated with posters of bygone days. Home-made rustic Pine furniture and bright colored curtains of plain design. Red tile floor.

14. **Living room.** Old hooked rugs are scattered over oak plank floor in an informal fashion. The cushions and fabrics are of yellow and henna colors. Early American furniture includes an old-fashioned spinning wheel and ladder-back chairs.

15. **Recreation room.** Curtains in blue cashmere, chairs in blue and white plaid, window seats of striped homespun in blue-green, red and white. Colorful maps reminiscent of the days when clipper ships sailed the seven seas.

16. **Library.** Large, raised panels of Knotty Pine in soft, gray brown. The decorative scheme is carried out in gold and soft green tones. The beauty of the paneling is enriched by the glow of color in oil painting over fireplace. Built-in book shelves on both sides of the dark marble fireplace. Large Sarouk rug of floral design.

17. **Living room.** Wide stone fireplace and surrounding it, built-up paneling of Knotty Pine. Other walls papered. Sofa and armchair in soft red, yellow and green chintz; red glazed percale curtains. Furniture of English design, including Windsor side chairs. Oriental rugs.

18. **Child's bedroom.** Random width paneling of Knotty Pine, natural color. Low post bed covered with blue and white patch quilt. Braided rugs. Bright colored prints of animals and birds on the paneled walls.

19. **Living room.** The color accent is in the green-seated chairs with a subdued green in the tapestry upholstered furniture. The Pine walls are a deep rich brown. Reds, browns or yellows could very well have been used here for the brighter colors, in gay ginghams from Normandy.

20. **Dining room.** Floor of quarry tile in reds and browns. The chairs and table are old Swiss pieces. Heavy old pewter in corner cupboard with bright colored glass pieces.

21. **Living room.** Oriental rugs enrich the beauty of the Knotty Pine walls, mulberry rep hangings and sets of books which are so intriguing in the open built-in book shelves. The sunroom windows have Chinese burlap curtains.





**IDAHO WHITE PINE** — (1) Cupboard in dining room of Architect Donald J. C. Parsons' residence in Minneapolis; (2) Breakfast room of home in Portland, Ore., W. F. Higgins, Arch.; (3) Living room at Tenaflly, N. J., designed by Voorhees, Gmelin & Walker, Archs.; (4) Door and ceiling in basement room of residence in St. Paul, Minn.; (5) Colonial grade in bedroom of summer home at Gem Lake, Minn., E. H. Lundie, Arch.; (6) Living room in Garden City, N. Y., home, Reinard M. Bischoff, Arch.; (7) Interesting treatment planned by Frederick Loeser & Co., Brooklyn, N. Y.; (8) Recreation room in residence, St. Paul, Minn., Wm. M. Ingemann, Arch.; (9) Sterling grade on walls and ceiling of boy's room at Gem Lake, Minn., E. H. Lundie, Arch.





**IDAHO WHITE PINE** — (1) Clear paneling in a natural finish; (2) Bookshelves, doors and trim in a southern California home, J. E. Dolena, Arch.; (3) Enameled boarding in sun room, White Bear Lake, Minn.; (4) Clear boarded wainscoting in a hotel dining room; (5) Supreme or clear grade on walls, stairs and floor, acid finish; (6) Supreme grade on walls in dining room of home at White Bear Lake, Minn., E. H. Lundie, Arch.





**IDAHO WHITE PINE**— (1) Glimpse of large Coffee Shop, Hotel New Yorker, New York City, designed by Lessman, Inc.; (2) Class room in public school at Dallas, Ore.; (3) Interior of Nobles, Inc., Spokane, Wash., designed and installed by Fred R. Frost, Display Manager; (4) Corridor on seventh floor, Foshay Tower, Minneapolis; (5) Interesting wall treatment in business office; (6) Cocktail room, Raleigh Hotel, Washington, D. C., Leon Chatelain, Arch.



Digitized by:



ASSOCIATION  
FOR  
PRESERVATION  
TECHNOLOGY,  
INTERNATIONAL  
[www.apti.org](http://www.apti.org)

BUILDING  
TECHNOLOGY  
HERITAGE  
LIBRARY

<https://archive.org/details/buildingtechnologyheritagelibrary>

From the collection of:  
Mike Jackson, FAIA





**GENUINE WHITE PINE** — (1) The Doorway Bookshop, Inc., Minneapolis, designed by Mabelle H. Pearse; (2) Brokerage Office of Harris, Burrows and Hicks, Minneapolis, Liebenberg & Kaplan, Archs.; (3) An executive's office in New York City; (4) Bar in Spaniol Hotel, St. Cloud, Minn.; (5) Pine Room restaurant of The J. L. Hudson Co., Detroit, Mich., Smith, Hinchman & Grylls, Archs.



